

LEW STONE



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CARUSO AND RUFFO

A survey in three parts on the vintage material that has been issued on microgroove, with particular reference to bands of the 'Golden Era'.

To all intents and purposes the big bands as such are dead, or so 'they' keep telling us. True for the past fifteen years things have gone from bad to worse with the insidious growth of 'beat' music which like a weed has done its best to strangle all in its path.

However, through the medium of the gramophone, and strange to say to a certain extent, the B.B.C. itself, big band music is coming back into vogue.

The B.B.C. seems, at last, to be getting the message that not all the public enjoy classical music on Radio 3, nor the electronic noise of Radio 1, but a nice blend in between, that is, music which is not too "high brow", and lyrics which although extending to corniness, at least are clean, and more important . . . can be understood by the average listener.

At the moment, in a week's output of around 140 hours, apart from oddments, only around 4 set hours are devoted to the big band sound, being supplied by Billy Ternent, Edmundo Ros, Victor Silvester and Syd Lawrence.

If radio seems reluctant to please licence holders, gramophone enthusiasts have it a little better, in fact many items issued obviously would not sell in great quantities, yet the companies take a chance. The reissues cover many facets of jazz, and one would need a dozen articles to cover it adequately. For our purpose we will therefore concentrate upon the British scene only. In this country the record industry is mainly divided into two parts, Decca and E.M.I. We do have lesser giants like the Philips and Pye organisations, but both of these are late starters, and it will be around 1982 before the artistes under contract to them could be termed 'vintage'.

Therefore we begin with Decca, a label which introduced the L.P. to this country in 1950, some four years before E.M.I. took to microgroove. In June 1958 they brought out their first re-issue label, ACE OF CLUBS, which initially concentrated on classical music. At a later date companion labels came out, ACE OF HEARTS to issue material of American origin, ACE OF DIAMONDS to issue stereo classics, and a popular edition of Ace of Clubs. In this series were releases of popular vocalists, film stars, string orchestras, etc., in fact everything a well-thought catalogue should have, but additionally there were releases of vintage material from the 1930's.

On ACL Jack Buchanan shares the LP with Jessie Matthews as they sing hits from their films. Another popular film star of the thirties was our very own George Formby, and he has two LPs to his credit. It is interesting that some of the accompaniments are by Jack Hylton and his Orchestra.

The popular crooners are not forgotten, Denny Dennis appears on ACL 1262, while Al Bowlly can be heard on ACL 1162 and ACL 1204.

However, in the re-issue field the bands hold the main interest and in the thirties Decca had some of the best under contract. For dancing and the hot oriented numbers one could get no better than L E W S T O N E, which is shown by the fact that he has now fewer than 3 LPs issued on ACL 1178, ACL 1231, ACL 1103. For those who like the more romantic style we can rely on the best, R O Y F O X on ACL 1172 and ACL 1240.

The premier show band in Europe was undoubtedly that of J A C K H Y L T O N, and he can be heard on ACL 1205, playing some "hot" numbers. To complete the big four, who could forget those memorable Saturday night broadcasts from the Mayfair Hotel in London when the music was played by A M B R O S E and his Orchestra? His band can be heard on ACL 1103, ACL 1186, ACL 1246. Apart from the big four of the thirties, some very fine music from the twenties was made available on ACL 1102, played by F R E D E L I Z A L D E then resident at the famous Savoy

Hotel. Another fine musician then under contract to Decca was S P I K E H U G H E S who recorded with a studio band from 1930 - 1933. In 1933 he went to the U.S.A., where he put together an all star band to play his compositions. The result of these sessions can be heard on ACL 1153, and they show the highlight of Spike's musical career, for after these recordings were made he never recorded any dance music again, and he went on to be an authority in opera! In opposite vein we have American composer-musician B E N N Y C A R T E R who came to this country in 1936 to arrange for Henry Hall and the B.B.C. Dance Orchestra. He was not allowed to play, so instead he organised an all-British orchestra to play his compositions. The results you can hear for yourself on ACL 1167.

After some years with Billy Cotton, Roy Fox and Lew Stone, N A T G O N E L L A was asked to make some records for Decca as a solo artist, from this came the nucleus of the Georgians. Some of this early work appears on ACL 1241.

In the late thirties with the coming of swing, Britain's foremost exponent of the saxophone, F R E D D Y G A R D N E R decided to form a "swing" band for recording. On ACL 1239 he swing through some 14 titles.

Early last year due to contractual difficulties it was decided to run down the Ace of Hearts and at the same time Ace of Clubs label. For the British material it was decided to use a label called ECLIPSE which was a landmark in the Woolworth stores of the thirties. For the material originally issued on Ace of Hearts it was decided to run another new label, Coral.

For their vintage debut on Eclipse, Decca reverted to the "Bands That Matter" publicity and issued an LP of each of the bands, ROY FOX on ECM 2045, AMBROSE on ECM 2044, JACK HYLTON on ECM 2046 and LEW STONE on ECM 2047. On ECM 2048 yet another LP was issued under AL BOWLLY'S name.

Simultaneously running with Eclipse, Decca has a long running series called 'The World of....' These records are usually of no interest to collectors of records of vintage dance bands, although a couple of CHARLIE KUNZ LP's have appeared.

However, recently, to commemorate the death of bandleader H A R R Y R O Y, an LP appeared containing twelve titles covering the period 1944 - 1950, on SPA 141, which although not by his most famous band does give a good example of the 40's sound.

NOTE: As mentioned above, many of the "Ace" items will re-appear on either the Coral or Eclipse labels, however many will not be re-issued especially the band items, so order, or look out for the band items you want while you can!

PART TWO We now come to E.M.I. who began issuing LP's in 1954. Unlike Decca, E.M.I. have never really run a cheap label for re-issues apart for the short-lived ENCORE label. That is, until 1967, when in conjunction with Paul Hamlyn the book publisher, they introduced the very aptly named 'MUSIC FOR PLEASURE' label.

This label issued pop records by the dozen, selections from shows, portraits in sound, beat groups, etc., drawing from both American and British sources. From this beginning evolved a very high quality LP which sold in hundreds of thousands, and it was this success facet that was later to kill off the vintage issues.

However, for a very short period some very interesting material appeared and the big bands were among the forefront. The honour of first vintage LP to appear went to HARRY ROY on MFP 1135. The next issues gave us both a surprise and a disappointment. The surprise came in the form of an LP entitled "My Baby Loves to Charleston". It was not a re-creation but actual original recordings from the 20's by B E R T F I R M A N who was musical director for Zonophone, on MFP 1158. The other LP, although labelled JACK PAYNE on MFP 1156, was in fact a re-issue of a 1960 HMV disc, of a studio orchestra laden with strings!

Many disappointed collectors wrote in to MFP about it, and somewhat as a sweetener MFP announced some future vintage issues. On MFP 1179 ROY FOX, CARROLL GIBBONS on MFP 1230, and AMBROSE on MFP 1258. Then suddenly the vintage material tapered off.....

Even though sales of the Harry Roy LP exceeded 35,000 copies MFP included this against sales of 'Sound of Music' around 100,000 copies! So on their reckoning it was poor, and so they decided to drop the vintage releases.

However, before we leave MFP we must mention a few other releases that did appear between 1968 and 1970. Some famous film and stage stars did briefly re-appear on disc. On MFP 1127 we had Jessie Matthews, while on MFP 1160 we have the debonair Jack Buchanan. On both of these LP's we have DEBROY SOMERS on two tracks. Interesting accompaniments are also found on MFP 1162, an LP devoted to Evelyn Laye, in the form of G E R A L D O. Still going the rounds is the film "Star" which was a biography on Gertrude Lawrence, and on MFP 1245, one could hear the original recordings.

Finally an LP was issued as a tribute to song writer N O Ē L G A Y, on MFP 1236. On this LP different artistes played and sang songs written by Gay, and among the vintage band numbers were tracks by HENRY HALL, BILLY COTTON, JOE LOSS, HARRY ROY and RAY STARITA.

At E.M.I. the producer of the vintage issues, C H R I S E L L I S, himself a great lover of big band jazz and vintage dance music, looked around for a suitable outlet now that MFP were committed to modern issues, and so W.R.C. (World Record Club), began using dance bands in their vintage SH series.

Soon some wonderful issues followed at regular intervals, drawn from the E.M.I. archives. On SH 119/8, a 2LP set covered no fewer than four bands, those of ROY FOX, LEW STONE, HARRY ROY, and RAY NOBLE. With well written notes and superb transfers from the originals, these records brought the band sound back to vivid life! But more was to follow, on SH 127 we heard the JACK HYLTON ORCHESTRA in its heyday from 1926-31. Two favourite radio bands were also issued, JACK PAYNE & THE B.B.C. DANCE ORCHESTRA on SH 143, while on SH 140 one could hear his successor HENRY HALL & THE B.B.C. DANCE ORCHESTRA.

Need we add that AL BOWLLY was featured on SH 146, with 14 tracks devoted to RAY NOBLE, while on the remaining two one could hear CARROLL GIBBONS & THE SAVOY HOTEL ORPHEANS. Two more LP's were devoted to George Formby on SH 123 & SH 151. There were other artistes of course, but these will be dealt with in a future article.

On SH 141 an LP was devoted to the band of BILLY COTTON, and already the British Band scene was beginning to look comfortable, but with economics as they are today, together with the high cost of postage, it was decided that WRC (being distributed by post) should change format, and enter the boxed-sets market, cutting out all single issues, and this of course meant all the vintage SH series.

(EDITOR'S INTRUSION: This could lead to such good things as boxed sets of 'The dance bands of the thirties' set - - and so on!!! W.R.C. take note ! !)

If the series was to fold, it would go out fighting, and it did do in no uncertain manner with a superb 2 LP set devoted to the SAVOY bands. On SH 165 we have tracks (sixteen) by the SAVOY ORPHEANS, and on SH 166 is featured the SAVOY HAVANA BAND.

With the sudden death of HARRY ROY a commemorative LP was put together, but there was no label for release, so it was added to their current priced label Starline on MRS 5068. It is of course very doubtful if any further vintage albums will appear on this label.

As mentioned earlier E.M.I. did for a time run the ENCORE label, which is presently inactive. In its short span of life it did issue three band records. On ENC 162 it featured the 1935-1940 band of JACK HYLTON. Two LP's were devoted to RAY NOBLE, and these of course featured singer AL BOWLLY. The numbers of these two discs were ENC 140 and ENC 160.

In conclusion A L L the vintage items except from the GEORGE FORMBY's have been deleted from

the MFP catalogue, but at the time of writing A L L the W.R.C. SH series are available, and will be until the stocks are exhausted.

P A R T T H R E E As we mentioned briefly above RAY NOBLE did appear on Encore. These 24 tracks were re-issued in the U.S.A. as a double-album on Capitol, but eight of these tracks DO appear on W.R.C. SH 119. Some of Ray Noble's American sides have appeared in Britain on the RCA Camden label, and the RCA vintage series, both long since deleted. However a current project in the United States has an American label called MONMOUTH-EVERGREEN, issuing around 3-4 LP's devoted to the RAY NOBLE-AL BOWLLY partnership.

JACK HYLTON too seems better served abroad, as he appeared on both Victor and Capitol in the U.S.A. and on ODEON in Holland, now alas deleted.

However on looking around one can find from time to time some later recordings made by the bands. On JOY 131, a big Dixieland outfit is conducted by HARRY ROY and was made around 1959 for the American market. Some years ago on Columbia, HENRY HALL re-made his earlier hits, and on Wing, a Philips subsidiary AMBROSE led a band strictly for dancing. There may have been others, but from the strictly vintage point of view, much of interest has been issued, although insufficiently publicised. How many of YOU knew that all of this material has been available at some time or another? This, to me, seems to be the crux of the matter, the lack of rapport between the companies, the B.B.C. and you, the public who buys the records.

In Germany where copyright restrictions last only twenty-five years the field is open for a resurgence of big bands, but here a culmination of copyright restrictions, abortive postal charges and very low sales will make any future vintage releases very hazardous indeed. In all probability they will be issued in the more expensive label categories with a slow but steady sale.

For all of you who have had the patience to follow me through the ins and outs of it all, here as the TV commentator would say, are the latest league positions.

In the vocal stakes there are 19 tracks on microgroove by Jessie Matthews & Jack Buchanan, 14 by Denny Dennis, while George Formby fans can hear some 84 titles. Al Bowlly who recorded with Stone, Fox and Noble as well as under his own name clocks up an amazing 146 titles! Now what of the big bands? In some instances bands shared an LP between them, and in other cases an odd track appeared on a mixed LP, hence the different totals.

Lew Stone 71, Roy Fox 62, Ambrose 61, Jack Hylton 58, Harry Roy 47, Ray Noble 40, Henry Hall 17, Billy Cotton 17, Jack Payne 16, Savoy Havana 16, Savoy Orpheans 16, Fred Elizalde 14, Spike Hughes 14, Benny Carter 14, Bert Firman 12, Carroll Gibbons 12.

Well there it is..... but at least you know what has appeared between 1960 and 1970 !

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EARLY VERDI ON FONOTIPIA

RICHARD WILLIAMS

To begin I will define my terms. I propose to deal with the early operas of Verdi, as listed in Carlo Gatti's book on the composer, i.e. the operas from Nabucodossor to La Battaglia di Legnano - but I want to add the opera Luisa Miller for the sake of convenience.

The first of these operas to be represented on the Fonotipia label is Nabucco. Enrico Nani, baritone, sings the aria 'Chi mi toglie il regio scettro' on 69171 and follows this with the 'Mio di Giuda' on 69188. He joins the great soprano Giannina Russ in duets from the opera on Fono. 69172/3/4. ('Donna chi sei?', 'Oh, di qual'onta', 'Deh, perdona ad un padre'). None of the above is known to me - I imagine they are quite rare.

'I Lombardi' is poorly represented on Fonotipia in quantity, but in quality the company has done us a great service. The trumpet-voiced tenor of Paris Opera, Leon Escalais, sings the aria 'La mia letizia' on 39533. This is one of my favourite Fono's and I never cease to wonder

how such a huge voice can be so fined down. This is marvellous!

The bass Nazzareno de Angelis recorded the rare aria 'E ancor silenzio' on Fono 74040. If only because this is so unusual, I should like to obtain a copy!

Ernani, as might be expected, is the best represented of Verdi's operas on Fonotipia. Battistini and G&T did well with this opera, and Fonotipia got their great roster of baritones to record the more famous excerpts. The 'O dei verdi anni miei' is found on 39759 sung by Bonini, a singer I greatly enjoy. But it is Giuseppe de Luca's version on 39944 that I would recommend. What style and elegance! That under-estimated singer, Corradetti, gives us another version on 62048, and lastly Riccardo Stracciari - as ever in superb voice - on 69153.

The 'Lo vedremo' is given by Sammarco and Luppi on 39200. It is better sung, however, by Stracciari on 69154, who has an unnamed bass with him. Corradetti gives it on 92311. The great trio 'O sommo Carlo' receives adequate treatment but no more, from Sammarco, de Bohuss and Palet on 39300, and ditto from Amato, Pasini-Vitale and Schiavazzi on 74161.

'Infelice e tuo credevi', the bass air, is recorded twice by Nazzareno de Angelis on 62177 and 92445, the former to be preferred. But it is to the great Polish bass Adamo Didur that we would go for T H E version on Fono., number 92225. The baritone aria (really a duet) 'Vieni meco' is sung by Corradetti on 92310, but if you have Battistini and Corsi on Orange G & T do not bother with this!

Now to the ladies.... Russ leads the field here. She sings 'Ernani, involami' on 92233. I greatly admire this fine singer, and recommend her Verdi singing to you. The fiery Dalmatian soprano Esther Mazzoleni, sings it on 69358, and I must admit again I like her, notwithstanding her very prominent vibrato. Mafalda Salvatinis' on 74322, is her only Fonotipia and, as I have not heard this record I cannot pass judgement.

'I Due Foscari', after a poem by Byron, is surprisingly well represented on Fono. and deserves to be better known on the stage one feels. The marvellous, singable aria 'O vecchio cor che batti' is just that, quite marvellously sung, by Stracciari on 39626. This is one of the best Fono's and leads one to believe in that Golden Age. Bonini on 39831 (later version 92600) is not in the same class, but it is worth keeping if found. The other baritone air 'Questa dunque e l'iniqua mercede' is recorded by Bonini on 39760, but I would advise a search for Amato's fine version on 92508 - another of my 'never - to - be - lost' records! Do try for these records, they are well worth the effort of looking.

'Macbeth' is the next of the early operas to be seen on the Fonotipia label, but only just. Ramon Blanchart sings 'Rieta, rispetta amore' on 39367 and the same is sung by Bonini on 39672. I expect the former would be preferable on rarity alone - though neither is common.

Jérusalem (the French version of I Lombardi) is only represented by the tenor aria 'Je veux encore entendre' on Fono 39562. Again it is Escalais who sings, and one finds this solo is the same aria as the previously listed Lombardi one! Also surprisingly, the tenor sounds better in Italian than in French.

And lastly to that delightful opera - Luisa Miller. Lastly what is more, to two of the Fonotipia Companies' greatest singers. Alessandro Bonci, of that phenomenal technique, sings the tenor portions 'Ah! fede negar potessi..... Quando le sere al placido' on Fono 39691/2 with all his usual charm. However, even Bonci is eclipsed by his rival Giuseppe Anselmi, who gives a justly famous version of 'Quando le sere' on 62166. I searched long for this, but it was well worth the effort. Superlatives fail when one attempts to assess such singing, and those who have never heard believe one exaggerates! Anselmi gives the 'Ah! fede negar potessi' on 62159. This completes the early operatic excerpts of Verdi on the Fonotipia label..... yet, not quite! In 1913 a record was issued to commemorate the one hundredth anniversary of Verdi's birth. No number was given, except the dates 1813 and 1913 on the label and wax! The music was

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 the superb trio - 'Qual volutta trascorrere' - from I Lombardi. It was sung by Fernanda Chiesa soprano, Luigi Manfrini, bass and the tenor Carlo Albani, whose name does not appear in the Fonotipia lists apart from this record. Here is one to look for!
 Thus it may be seen that the early Fonotipia catalogues did not neglect the early Verdi, and many of the above discs are among the Companies' best.

EDISON DISC MASTERS BY RAYMOND WILE

I commenced this listing in Talking Machine Review No.5, August, 1970, but having spent more time at the Edison "organisation" I have discovered fresh material and am able to make corrections to my previously-published list, so am commencing again.

Please refer again to the notes which I wrote there.

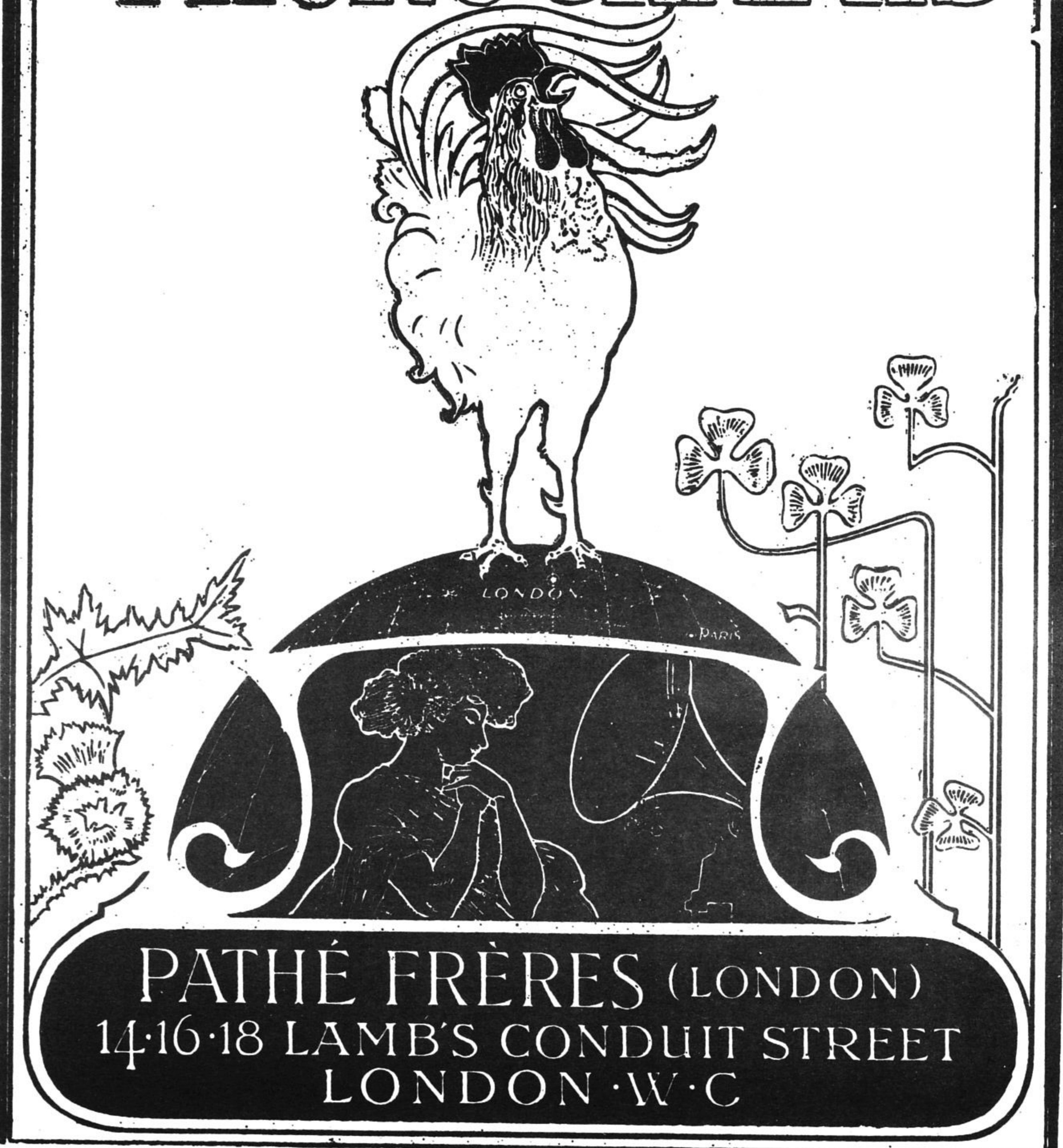


7-July-1910 New York 10"	100		Just before the battle mother	Will Oakland
			remade 22-july-1910? S3. S3 rejected	
14-July-1910 New York 10"	101	S1	Come where my love lies dreaming	Knickerbocker Quartet
5-July-1910 New York 10"	102		Wearing of the green	Marie Narelle
			remade S5	
11-July-1910 New York 10"	103	S2	Annie Laurie	Marie Narelle
			remade S5	a working mold exists
Note: New York 12"	104	S1	Cavalleria Rusticana-Voi lo sapete.	Marguerite Sylva
104-113			remade S4. S1 & S4 rejected	
recorded New York 12"	105		Herodiade - Air de Salome	Marguerite Sylva
on 31-Jan-1910 New York	106		Pagliacci-Ballatella	Marguerite Sylva
and 16-Jan-1910			remade S6	S6 rejected on 21-May-1915
New York	107	S2	Manon - Je suis encore tout etourdie	Marguerite Sylva
			Note: there is a plated master of S2 and a test of S2 on Ed 12 - 1	
New York 12"	108		Manon - Adieu, notre petite table	Marguerite Sylva
New York 10"	109		Carmen-Seguedille	Marguerite Sylva
			remade S3, S4, S5	All rejected

	New York 10"	110	Carmen - Habanera	Marguerite Sylva
			remade S3,S4 both rejected	
	New York	111	Bohème - Addio de Mimi	Marguerite Sylva
	New York 12"	112,S1,S2	Faust- Air des bijoux	Marguerite Sylva
			There are plated masters of S1 & S2.	
			Tests of S1 exist on Ed12-57 & Ed12-Spec.4	
	New York 12"	113	Le Cid - Pleurez,pleurez,mes yeux	Marguerite Sylva
Note:	New York	114	Favorita - O mio Fernando	Marie Delna
114-118	New York	115	Gioconda - Voce di donna o d'angelo	Marie Delna
recorded on.	New York	116	Prophete - Ah! Mon Fils	Marie Delna
15-March-10	New York	117	Samson et Dalila - Mon coeur s'ouvre a ta voix.	Marie Delna
& 19-Mar-10.	New York 12"	118,S2	Orfeo et Euridice - Che faro senza Euridice.	Marie Delna
11-April-1910	New York	119	Otello - Credo in un Dio crudel	Giovanni Polese
11-April-1910	New York	120	Thais - Voilà donc la terrible cité	Giovanni Polese
Note:	New York 12"	121,S1	Tosca - Visi d'arte	Carmen Mellis
121-126			remade S5,S6. There is a plated master of S1	
recorded			and a test of S1 on Ed 12-57	
31-Jan-1910	New York 10"	122,S1,S2,S3,	Torna a Surriento	Carmen Melis
& 3-Feb-10			remade S4,S5. Rejected 11-Jun-1914	
			remade on disc master 2191	
	New York 10"	123	Andrea Chenier - La mamma morta	Carmen Melis
			remade S4,S5,S6,S7,S8 rejected	26-Aug-1914
	New York 10"	124,S1,S2,S3,S4	ZAZA- Dir che a sono al mondo	Carmen Melis
			ISSUED on 83001(1913);83002(1913)	
			This is the earliest matrix number issued.	
	New York 10"	125	Zaza - Mana? Io son l'ha a vuta	Carmen Melis
			remade S4,S5,S6	
	New York 10"	126,S3	Bohème - Mi chiamano Mimi	Carmen Melis
			remade S4. (There is an early test at the Edison	
			home at Glenmont,but it has been scratched by visitors	
Note:	New York	127	Pagliacci - Vesti la giubba	Florencio Constantino
127-138	New York	128	Carmen - Romance de la Fleur	Florencio Constantino
recorded	New York	129	Rigoletto - La Donna e mobile	Florencio Constantino
14-Apr-10	New York	130	Elisir d'amore - Una furtiva lagrima.	Florencio Constantino
& 15-Apr-10	New York	131	Tosca - E lucevan le stelle	Florencio Constantino
	New York 12"	132,S1	Tosca - Recondita armonia	Florencio Constantino
			There is a plated master of S1	
	New York	133	Cavaleria Rusticana - Addio all'madre.	Florencio Constantino
	New York	134	Cavaleria Rusticana - Siciliana	Florencio Constantino
	New York	135	Africana - O Paradiso	Florencio Constantino
	New York	136	Mefistofele - Dai campi,dai prati.	Florencio Constantino
	New York	137	Bohème - Racconto di Rudolfo	Florencio Constantino
	New York	138	Gioconda - Cielo e mar	Florencio Constantino
25-July-1910	New York	139	The Palms	Reed Miller
25-July-1910	New York	140	Glory Song	Reed Miller
23-July-1910	New York	141	Rocked in the cradle of the deep	Frank C.Stanley
6-July-1910	New York	142	The Rosary	William H.Thompson
20-July-1910	New York	143	American patrol	Band
	London	177	Barbiere di Siviglia-Ecco ridente.,.	Attilio Salvaneschi

22-July-1910	New York	12"	145	Silver threads among the gold	Will Oakland
				remade many times. There is a plated master of S9	
21-July-10	New York	10"	146	Nearer my God to Thee	Knickerbocker Quartet
				remade S5 rejected by Edison 22-June-1914	
29-July-10	New York		147	Spring Song	(cello) Hans Kronold
18-July-10	New York		148	Birds and the bush	Orchestra
				remade many times S9	
22-July-10	New York		149	Old Black Joe	Quartet
2-Aug-1910	New York		150	Red Wing	(tenor & Chorus) Frederick Potter
1-Aug-1910	New York	12"	151, S1	Poet and Peasant overture	Concert Band
				Plated master of S1; Tests of S1 on Ed 12-2 & Ed12-67	
29-July-10	New York		152	Tannhauser - Evening Star	(cello) Hans Kronold
5-Aug-1910	New York		153	Old black mare	Frederick Weld
	New York	12"	154	William Tell overture	Part 1 Concert Band
	New York	12"	155, S2	Blue Danube Waltz	Concert Band
				Test of S2 on Ed12-Spec.3	
	New York		156	Hearts and flowers	Orchestra
	New York	12"	156, S1	William Tell overture	Part 2 Band
				Plated master S1; Test of S1 on Ed12-3	
5-Aug-1910	New York		158	Lurline - Sweet spirit, hear my prayer	Marie Narelle
15-Aug-10	New York		159	Pop goes the weasel	(violin) Charles D'Almaine
15-Aug-10	New York		160	Trovatore - Anvil Chorus	Band
20-Aug-10?	New York		161	Bonnie Sweet Bessie	Marie Narec
				There is a transfer print of S4 issued on 50006 (late 1912-early 1913); 50031 (with 997) (1913-) remade on Mx 2389	
16-Aug-10	New York		162	Monastery Bells	Band
16-Aug-10	New York		163	Jolly Coppersmith	Band
18-Aug-10	New York		164	Lucy Anne Lou	Arthur Collins & Byron G. Harlan
18-Aug-10	New York		165	Down in Jungletown	Arthur Collins & Byron G. Harlan
	Paris ?		166	Faust - Air des Bijoux	(soprano) Marie Rappold
	London		167	Aida - O Patria mia	(soprano) Caroline Longone White
	Paris? 12"		168, S1, S2	Tosca - Vissi d'arte	(soprano) Marie Rappold
				Plated master of S2; test of S2 on Ed12-59	
				Dubbed on LP - Edison Originals in 1956	
	Paris? 12"		169, S1, S2	Tannhauser - Dich, teure Halle (soprano)	Marie Rappold
				remade? on S3. Plated masters of S1 & S3	
	London		170	Boheme - Racconto di Rodolfo (tenor)	Aristodemo Giorgini
	Paris? 12"		171, S2	Carmen - Air de Micaëla (soprano)	Marie Rappold
				Plated master of S2; Print of S2 on Ed12-62	
	London		172	Gioconda - Barcarolla	Preste Benedetti
	London		173	Manon - Ah! Dispar vision (tenor)	Aristodemo Giorgini
	London		174	Marta - M'appari tutt'amor (tenor)	Aristedemo Giorgini
	London	12"	175, S1, S2	Boheme - Mi chiamano Mimi (soprano)	Lucrezia Bori
				The original <u>waxes</u> of S1 & S2 still Exist	
	London	12"	176, S1, S2	La Wally - Ebben? ne andro lontana	Carolina Longone White
				The original <u>wax</u> of S2 still exists	
	London		177	Barbiere di Siviglia - Ecco ridente..	Attilio Salvaneschi

PATHE'S PHONOGRAPHS



GENERAL TERMS

1. All orders must be **written**, they will not be valid until we have confirmed them.
2. a) When ordering, please state order number and exact title of article required.
b) For Cylinders, it is absolutely necessary for us to have the numbers and sizes.
3. All prices quoted for goods bought in our Shops and Factories, are payable in London.
4. Goods will not be sent abroad, until we have received payment for same, either in cash, cheque or postal-order.
5. a) Packing charges, Carriage are payable by yourselves.
Please state with each order, how goods are to be despatched; failing which, we shall send as we consider best.
b) All orders handed to the Railway or Steamship Company, will be considered as delivered, to the Customer, and all responsibility on our part. will end there.
c) We do not insure Goods.
d) Unless specified to the contrary, we shall declare the approximate value of all goods going abroad, to the Customs.
e) Under no conditions, can we take any responsibility of goods not declared, or insufficiently addressed.
6. All goods will be carefully examined before packing, and handed over to the Carriers in perfect condition.
We do not hold ourselves responsible for, Damage or breakage, after you have given a signature to the Carriers.
7. Orders given to our Travellers, will not be executed until examined by one of our Directors, who will have the right to modify them under certain conditions, after having written to the Customer.
8. No accounts should be paid to our Travellers.
9. We will use all speed in executing orders, but take no responsibility if, for any reason, goods do not arrive by the date given.
10. Customers must accept delivery of orders, if same have not been previously cancelled.
11. **Special orders** will be delivered at once and cannot be returned.
12. All complaints must reach us within a week of the delivery of goods. Goods will not be taken back unless some very plausible reason is given. Goods cannot be returned to us, until we have consented to same.

NOTICE

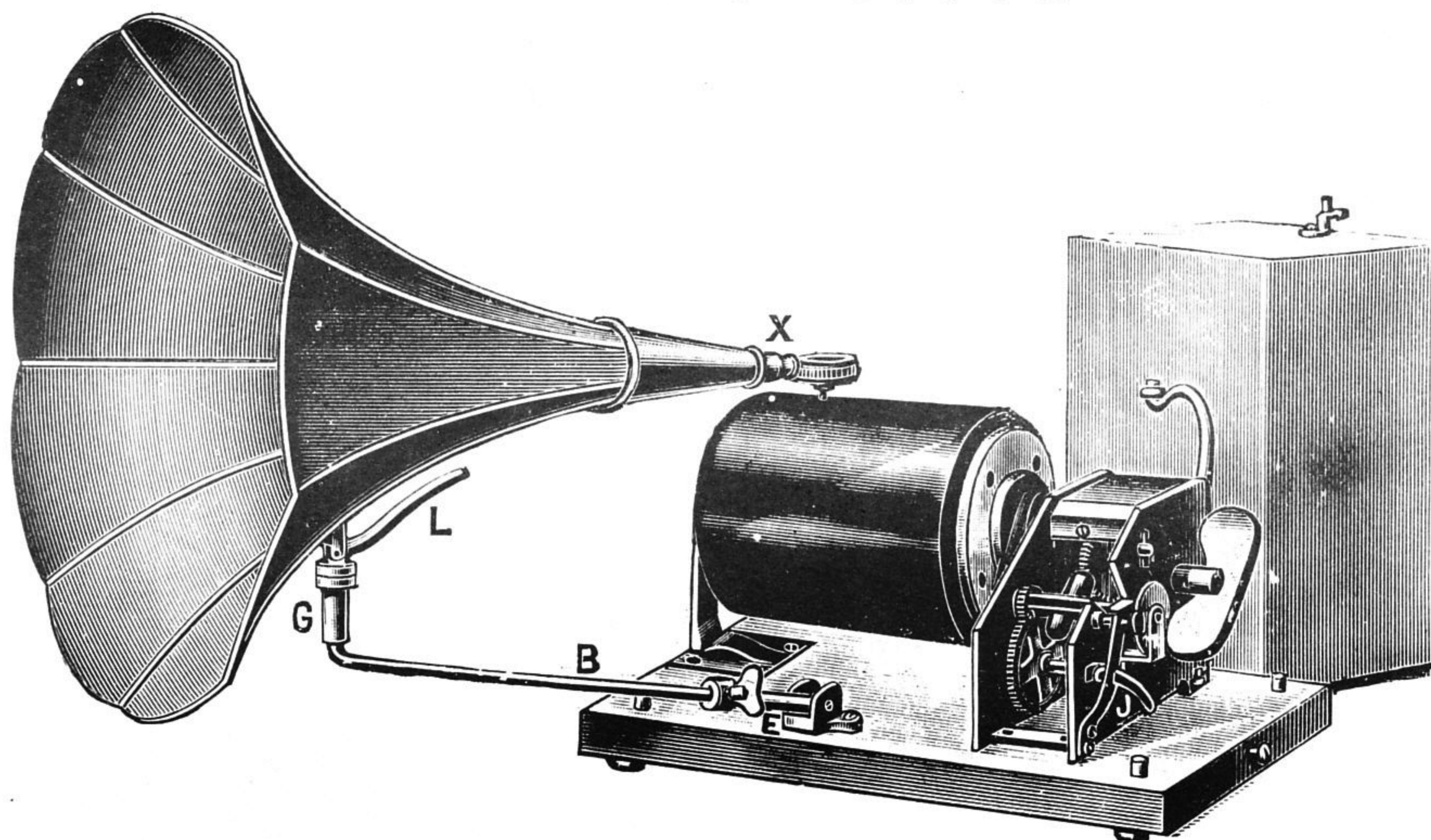
We have the right, without having previously advised our Clients

1. To withhold certain articles in This Price-List.
2. To modify certain specified models.
3. To modify the form of the machines or their boxes.
4. To change the style, the colour of our Cylinder Boxes,

Pathé's Phonograph

N^o O

DEMOCRATIC



£ 1 - 1 - 0

Includes. — The Nickered Phonograph in Varnished Oak Box.

One Pathé Reproducer.

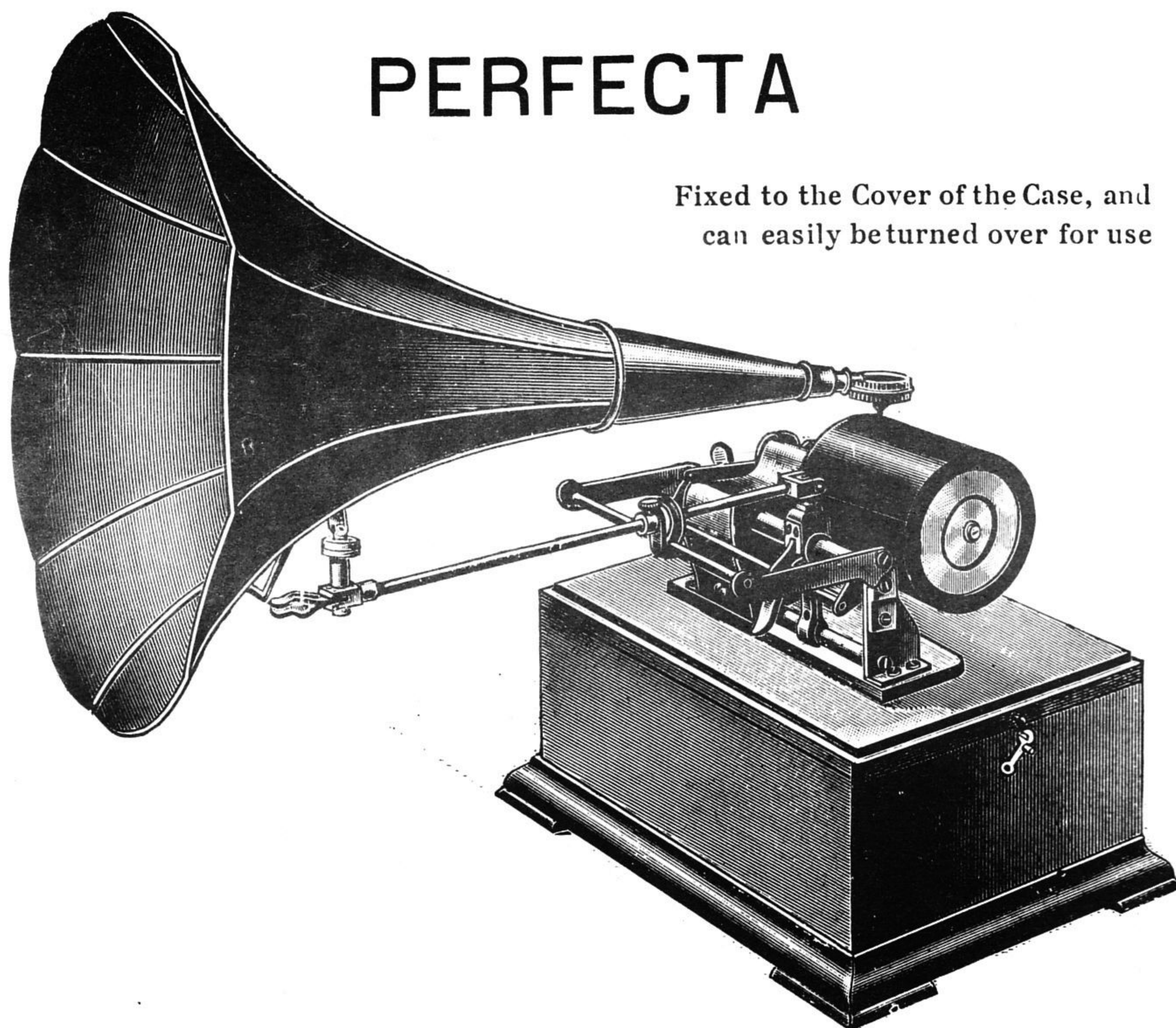
One Flower Horn 500 (Diameter 12 inch).

One **Intermediate** Mandrel.

Important Notice. — Unless specified, we reserve ourselves the right of substituting an Aluminium Horn for the Flower Horn.

Pathé Reversible PERFECTA

Fixed to the Cover of the Case, and
can easily be turned over for use



£ 2 - 6 - 0

Includes. — The Nickeled Phonograph and highly varnished Case.
One “ Pathé ” Reproducer.
One Flower Horn, N^o 500 (Diameter 12 inch).
One **Intermediate** Mandrel.

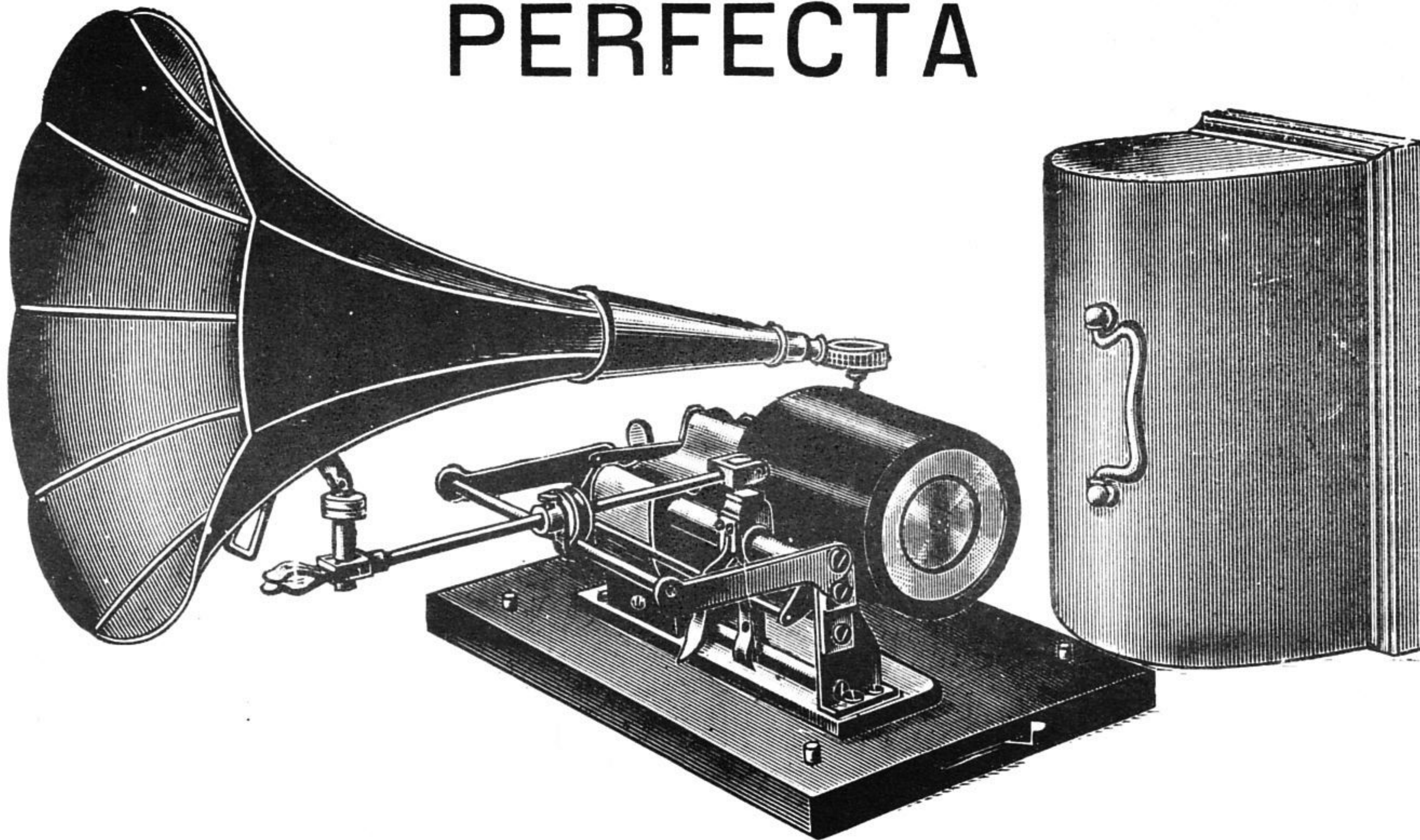
Fitted with independent crank winder

Important Notice. — Unless specified, we reserve ourselves the right of substituting an Aluminium Horn for the Flower Horn.

Pathé's Phonograph

N^o 1

PERFECTA



£ 2 - 6 - 0

This is the popular model which is so well known

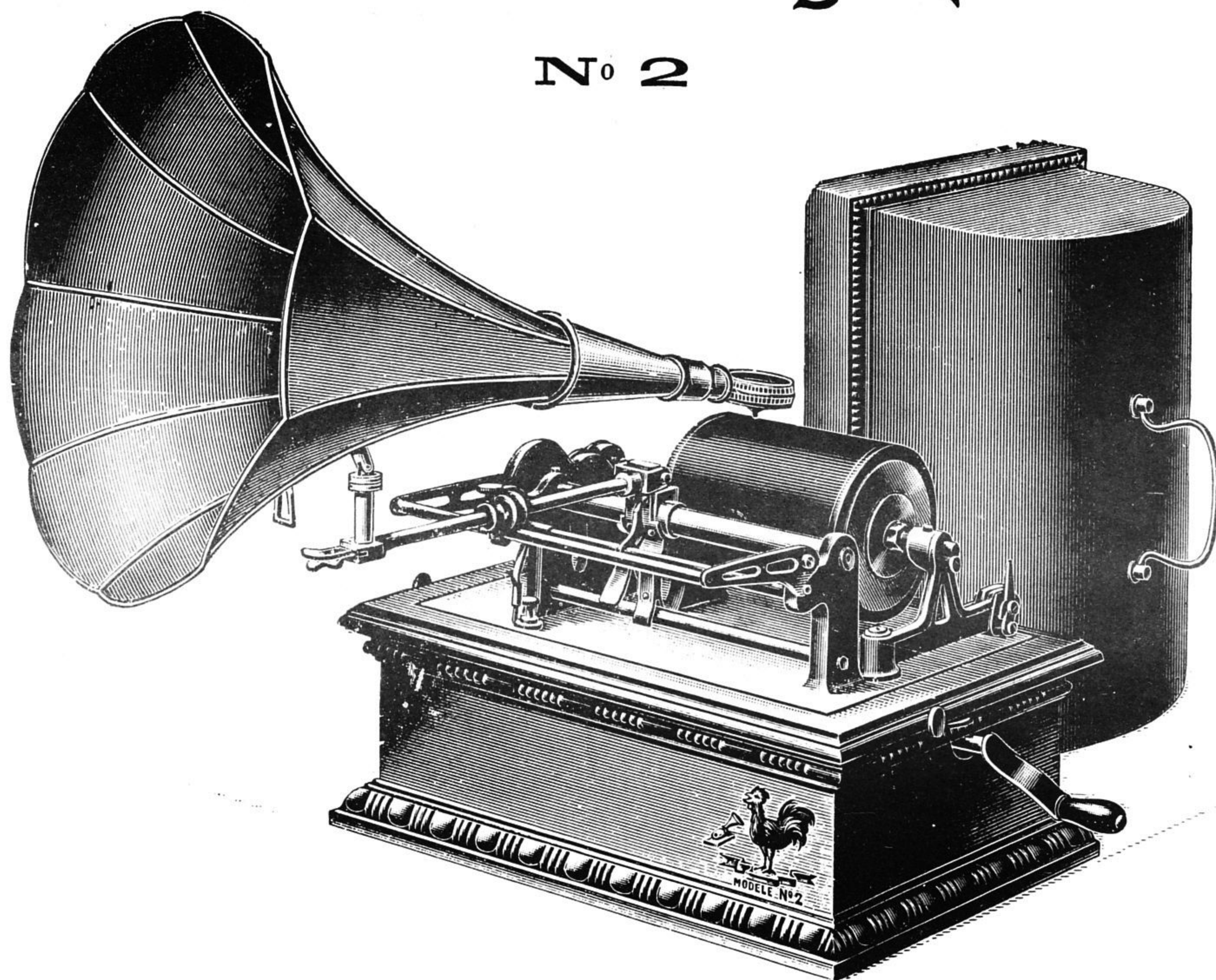
Includes. — The Phonograph and a handsome varnished Walnut Case.
One Flower Horn, N^o 500 (Diameter 12 inch).
One “ Pathé ” Reproducer.
One **Intermediate** Mandrel.
One New “ Orpheus ” Attachment.

Fitted with independent crank winder

Important Notice. — Unless specified, we reserve ourselves the right of substituting an Aluminium Horn for the Flower Horn.

Pathés Phonograph

N^o 2



£ 3-10-0

Includes. — The Phonograph in a Handsome varnished case.
One “ Pathe ” Reproducer.
One Flower Horn, N^o 500 (Diameter 12 inch).
One **Intermediate** Mandrel

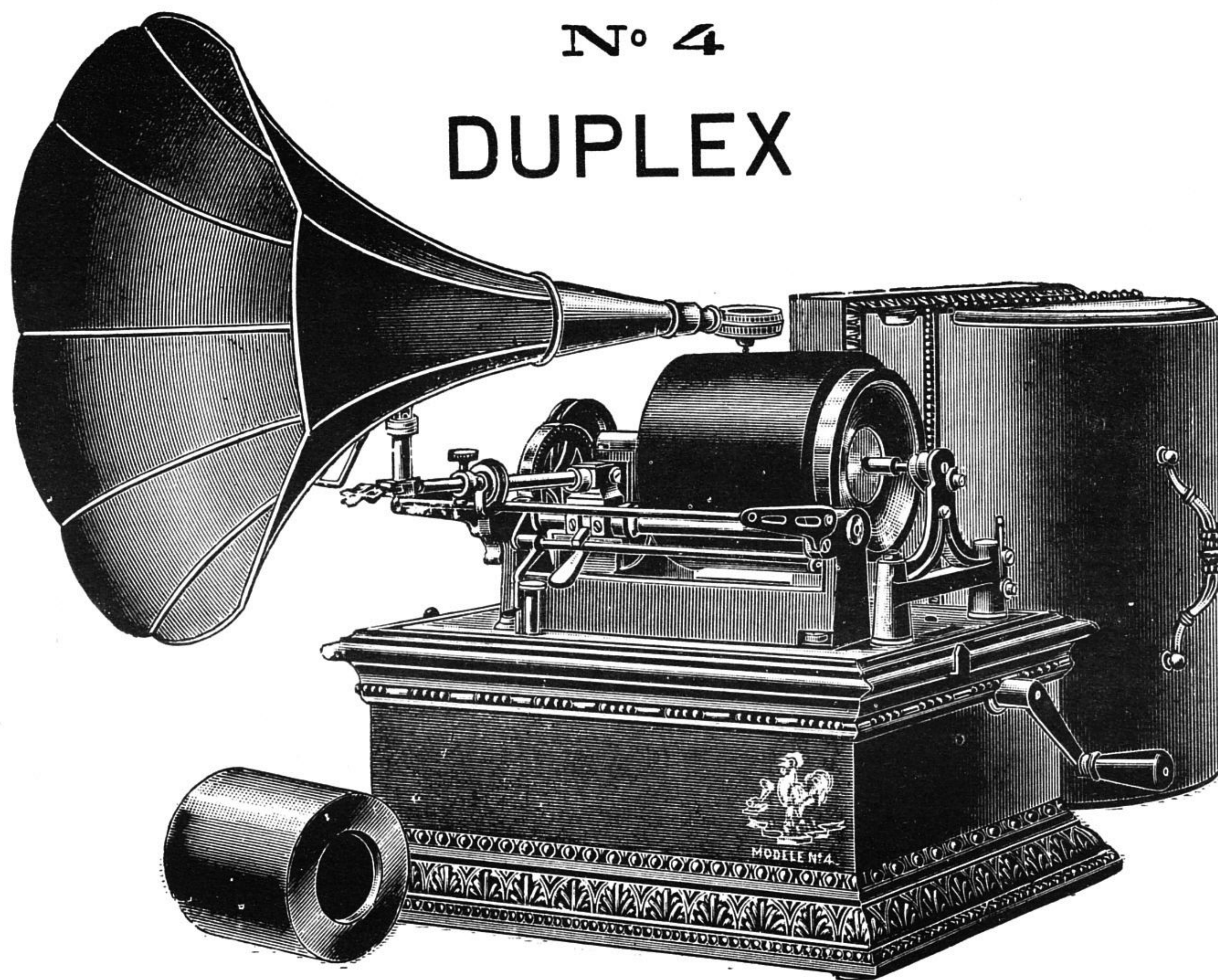
Fitted with independent crank winder

Important Notice. — Unless specified, we reserve ourselves the right of substituting an Aluminium Horn for the Flower Horn.

Pathé's Phonograph

N^o 4

DUPLEX



£ 8 - 10 - 0

Includes. — The Phonograph and polished Case.
One Mandrel for Ordinary size Cylinders.
One Mandrel for Salon size Cylinders.
One Mandrel for Grand Concert Cylinders.
One “ Pathé ” or “ Rex ” Reproducing Diaphragm.
One Large Flower Horn, n^o 505 (Diameter 16 inch).

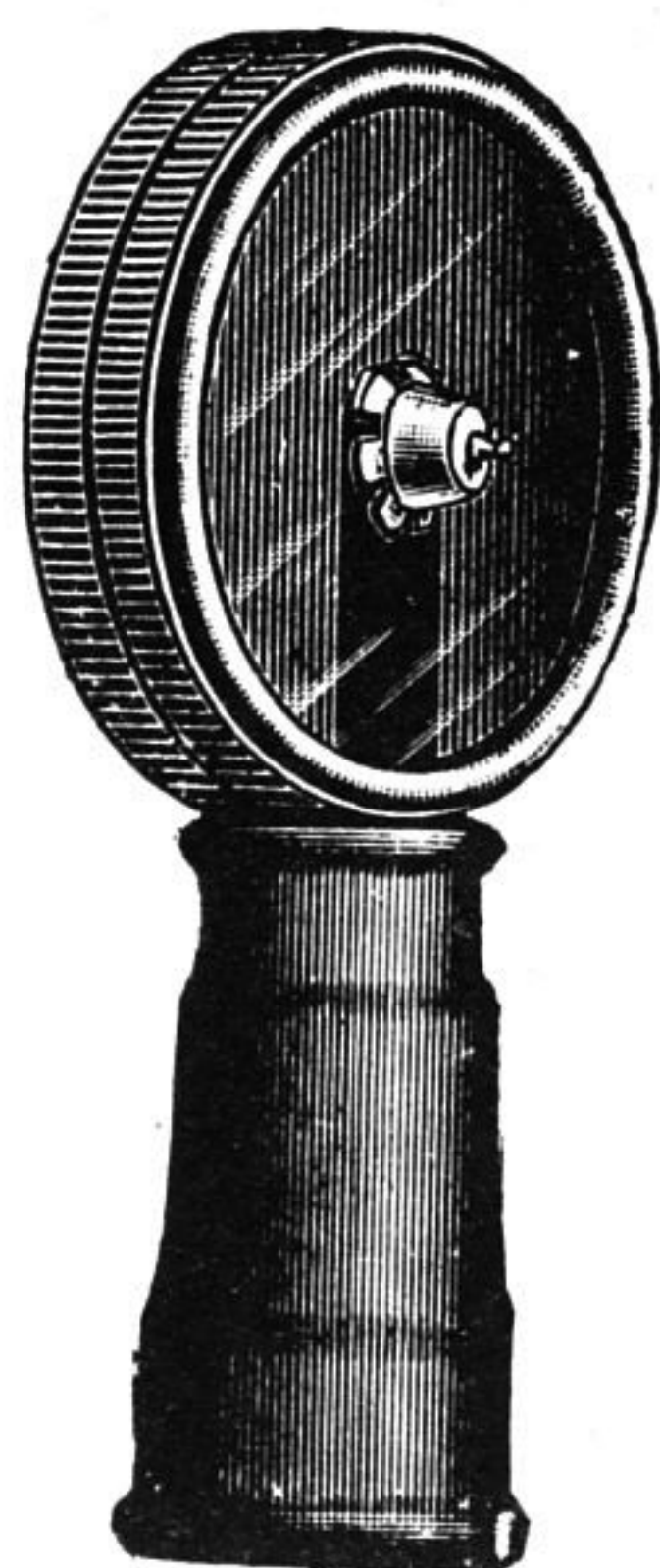
Fitted with independent crank winder

Important Notice. — Unless specified, we reserve ourselves the right of substituting an Aluminium Horn for the Flower Horn.

"PATHÉ" Diaphragm

Patented throughout the world

REPRODUCER (297), Intermediate Size. 7/= each



These Diaphragms can be used with every make of Phonograph at present known.

The "PATHÉ" Diaphragm is one of the most perfect and elegant apparatus invented, and has revolutionised Phonographs.

See that our Trade Mark, the "COCK", is engraved on our Diaphragms, None other are genuine.

"REX" Diaphragm Reproducer (298)

Price: 10/=

This Diaphragm is acknowledged as superior to all others by the greatest authorities on Phonographs.

See that the word "REX" is engraved on this Diaphragm. None other are genuine



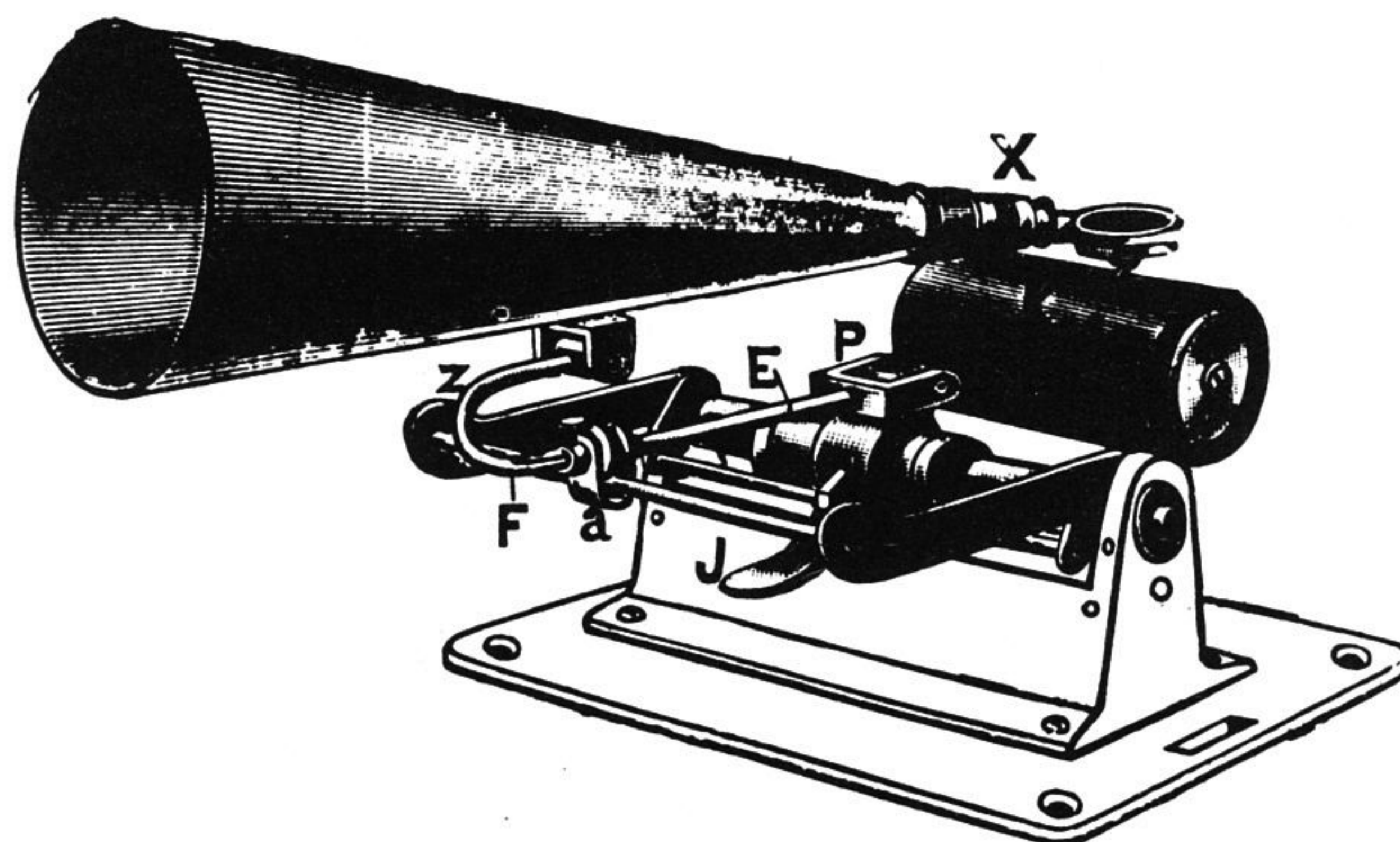
Ask for PATHÉ'S Wonderful Intermediate Salon Record

SPECIAL RECORDING ATTACHMENT

To be used in connection with Machines

FITTED WITH OUR

NEW ORPHEUS ATTACHMENT



This Attachment is composed of—

One Recording Diaphragm
One Horn, Cardboard
One Special Bent Rod, and
One Indiarubber Connection.

(CARD OF INSTRUCTIONS SENT ON APPLICATION)

**The results to be obtained with this Attachment are
simply wonderful**

If you want to record, it is necessary to use the above Attachment

Price 10/= each

Ask for PATHÉ'S Wonderful Intermediate Salon Record

"Pathé Records"

ASK FOR OUR CATALOGUES.



We shall be pleased to forward our Catalogues of high speed moulded "**RECORDS**" free of charge on application, containing a large selection of the latest:

"Records" of **Novelties** by leading artists, which we have just completed; and we are confident these require to be only once heard in order to become firmly established as the

World's Sweetest Records

OBITUARY

LOUIS ARMSTRONG

BY ERNIE BAYLY



Although this magazine usually leaves the subject of jazz to specialist magazines, we felt that we could not ignore the passing of such a great artiste as internationally-known Louis Armstrong. From the historic aspect alone, there are few whose recording careers have spanned such a length of years - year in, year out.

His recording career started with the Paramount and Gennett companies but he has mostly been a featured artiste of major companies, and his records have been

fully documented elsewhere.

Almost a half-century ago, in Chicago in March 1923, the King Oliver Jazz Band first recorded. If you listen to those Paramount recordings, and those made for Gennett only a few weeks later you can discern the power and individual artistry that was to come. While with Fletcher Henderson's Orchestra, Louis Armstrong recorded his wonderful accompaniments to such singers as Bessie Smith, Maggie Jones, Clara Smith, Ma Rainey, (1924-25), then by the autumn of 1925 when he recorded as Louis Armstrong and his Hot Five he was well-established as a jazz cornetist (or trumpeter) who was already influencing others. For me, many of my most favourite Armstrong recordings come from this period.

He went on to make many more excellent jazz recordings with many other fine artists. With favourable studio conditions he was to make many more fine recordings, say, with the backing of Luis Russell's band, with whom he recorded many tunes for U.S. Decca during the 1930's. In the 1940's and 50's and 60's he was supported by various "All-Star" groups, of which I readily recall that which featured with him in the film "High Society" that also included Bing Crosby, Frank Sinatra and Grace Kelly. It was at this period that he recorded the 4-LP album "Satchmo" - A Musical Autobiography of Louis Armstrong" (issued in Britain on Brunswick LAT 8211-14, but sadly unavailable at present.) (Editor's comment = This should now be re-issued on "Coral" in the re-issue series.) This 'Autobiography' recalls the tunes which he recorded up to about 1934 and can be recommended to anyone wishing to be 'introduced' to Louis Armstrong. These were recorded in 1957 and if you like them as I do, you will be compelled to go right back to the acoustically-recorded Louis Armstrong.

He was always a show man. Right from the start, King Oliver knew that he was destined to be more than a mere second cornet. He was always conscious of being on show and endeavoured to put on only his best before his audience. He was a valuable "roving-ambassador" for the U.S. I bought my first Louis Armstrong record 30/31 years ago and feel that I have always known him. To me, it seems that his gravelly voice and powerful trumpet playing have always been a part of the world, and a part of my way of life. Thank you Louis.

We are grateful to Valerie Wilner who took the photograph above and to Brian Rust who loaned his copy.

At this time we remember the 50th anniversary of the death of Enrico Caruso. Despite the passing of half a century his name is still well-known and his recordings are still being re-issued on LP. Olympus records are committed to releasing his entire output and have passed the $\frac{1}{2}$ way mark already.

Whatever your views upon Caruso as a singer, it must be conceded that he was an important "asset" to opera and helped to popularise recordings of opera among the 'general public'. His living - legend status helped both.

We feel it a pity that modern antibiotics were unavailable then, for had Caruso lived but a few more years we could have heard his voice through the wider spectrum of electrical recording.

We are grateful to Mr. Neal Tennyson who owns the glass negative and whose kind loan enables us (on page 66) to show Caruso and Ruffo listening to a Victrola.

* * * * *

BOOK REVIEW

by Ernie Bayly

"LEW STONE - A CAREER IN MUSIC" BY KENITH TRODD

During the 1930's I was an inveterate listener to the radio, especially the dance-bands, and goodness knows how I managed to do my 'home-lessons'.... Then I used to listen to the late evening broadcasts and knowing all of the signature tunes, needed no timetable to tell me whose band was playing. There were some great bands then, you have seen them mentioned in Alasdair Fenton's article, each with its introductory tune, Bert Ambrose had "When Day is Done", Jack Payne had "Say it with Music", etc. It was, however, a red-letter-day when I heard "Oh Susannah" coming from the loudspeaker for that introduced Lew Stone. Here we have a book which is more refreshingly produced than a straight biography, for it is like a scrapbook of cuttings from newspapers interspersed with actual photographs. Lew's death cut short the author's intention of a large biography.

I am a great man for facts, I am a great man for pictures. Here we have the two happily combined. After an introduction and a tabulation of the main events of Lew Stone's career, we are skilfully led by the author, using facsimile reproductions of photographs and cuttings from newspapers and magazines, through that career. I suppose that career really began when Lew stepped in at the Monseigneur Restaurant to assist Roy Fox who was unwell and went to Switzerland for convalescence. Then, when Fox left the Monseigneur in November, 1932, Lew reformed the band and was soon making records for Decca which drew forth very favourable comments, as we see from the reviews reproduced.

The Lew Stone band went on from strength to strength, became a 'showband' around the Halls, became famous for the fine arrangements it played, and even if they were not Lew's own, he very closely supervised them. . . and was for over two years with the show "Annie Get Your Gun". Another major section of the book is a discography, which is very clearly and well laid-out. There are no fewer than 954 recordings listed, and, as they are given a reference number, it is easy to trace which titles are re-issued on LP. Then there is a list of recorded programmes and interviews, Lew's writings, films and his arrangements recorded by other bands. There is also a cross-reference to titles of tunes recorded and the various vocalists, of whom perhaps the greatest was Al Bowlly - - but let's not forget Sam Costa that friendly, homely character now chiefly known as a disc jockey.

The book has 149 big pages in "long" shape. I am very happy to add it to my 'highly recommended' list for record collectors and those who love 'nostalgia' - as well as for erudite reference.

Price £2.10 from your favourite bookseller, or direct from Inchbrook Printers Ltd, 365, Euston Road, London NW1 3AR.

IMITATION WOOD GRAINING TECHNIQUE

FOR EDISON ENTHUSIASTS by ERNEST ALLEN

Collectors of Edison phonographs are acquainted with a few circumstances where an imitation wood grain, usually oak, might be applied to a metal surface. For example, the Edison wood cygnet horn had a bell of wood but the lower curved portion was of steel with an applied wood grain effect. Another example would be the use of such a finish on the front, or upper grilles of various styles of Edison Amberola phonographs.

Such a finish may be so badly deteriorated that nothing can be done except to completely remove it and apply a new finish. Naturally the original finish with its genuine look of age is always to be preferred and refinishing done only as a last resort. Before anything else is done the old finish must be completely removed down to the bare metal. This can be done by soaking the item a couple of days in a lye solution after which steel wool and emery cloth must be used to get the metal free of rust or residue. The metal must be clean. You may, of course, use a paint and varnish remover instead of lye in water.

Master Products, Inc. Box 145, Nevada, Iowa, manufactures a line of products they term "Old Masters Creative Finishes". These are sold in two part units. These are (1) the paint base coat, and (2) the creative ink which supplies the actual grain. Various types of grain are available, 24 or more in all. Their English Oak finish comes quite close to the original finish on a cygnet horn base portion. However, their Oriental Teak and perhaps other finishes should be considered.

After the metal item to be finished is completely clean and dry the base coat may be applied. Use a good quality brush. If the item is a cygnet horn base portion you can run a piece of pipe up the small end and set the item upright in a bench vice. Apply the base coat evenly and leave no brush marks. After it has had some time to dry be sure to check it for runs in the paint. These must be brushed out. Follow directions as to the amount of drying time. It is absolutely vital that you allow plenty of time for the base coat to dry before attempting to apply the grain. Do not think that you can get by for any less time than the directions call for. After the item is completely dry to the touch you may apply the ink. The ink comes in a small bottle about two ounces in size. It is applied to the hot portion, or other item you are dealing with, by hand using a cheesecloth. Ball the cheesecloth up, apply ink to it, and starting at one end of the item make a clean sweep to the other end before removing the cheesecloth from the surface of the metal. Do this over the entire surface. Do not be alarmed if the effect quickly disappears. If this is happening, continue to do the entire surface and allow to dry for about an hour. Come back later and start all over again. You should find now that the grain will remain and not run together as before. A hair brush or other kind of brush might be used to create a coarse or special type of grain effect. Use the brush after having used cheesecloth. A brush comes in handy for getting down into the "throat" of a horn of the lower portion, inside surface, cygnet horn. The ink consists of pigment, vehicle, and dryers. If your grain is not the right colour as you had hoped for or else not light or dark enough you may be able to change it a little. Burnt sienna, burnt umber and other oil colours can be purchased in tubes from larger hardware stores or art stores. Mix a little of the oil of your choice with the ink and apply this to your cheesecloth instead of the ink alone. Now you will find a grain of different appearance can be had. Burnt umber mixed with the ink will result in interesting shades of light and dark and when a soft brush is used after the cheesecloth application the grain takes a coarse look. Keep working until you get the grain texture and colour that looks best. You want to match the rest of the machine finishes as closely as possible.

Allow thorough drying time. After the item is dry you should apply a coat of clear varnish for added protection. Excellent results can be obtained by the beginner in wood graining or metal. It is not difficult. However, follow the manufacturers' directions carefully and allow always plenty of drying time and be certain you start out with a clean, rust free metal surface. Remember lye is dangerous to skin and eyes.

One final point should be mentioned. You will probably require two coats of base paint prior to inking. Do not try to apply a thick coat as it will run while drying. Do not sand the base coat. It is important to have a nice, smooth base coat because the end result will be only as good a job as you have done before the inking process.

* * * * *

RECORD REVIEWS

BY ERNIE BAYLY

ELGAR CONDUCTS ELGAR

World Record Club SH 162 Symphonic Study "Falstaff" Op.68 London Symphony Orchestra
 "Enigma" Variations Op.36 Royal Albert Hall Orchestra
 (Andante & Variations 1 - 14)

SH 163 Symphony No.2 in E Flat, Op.63 London Symphony Orchestra

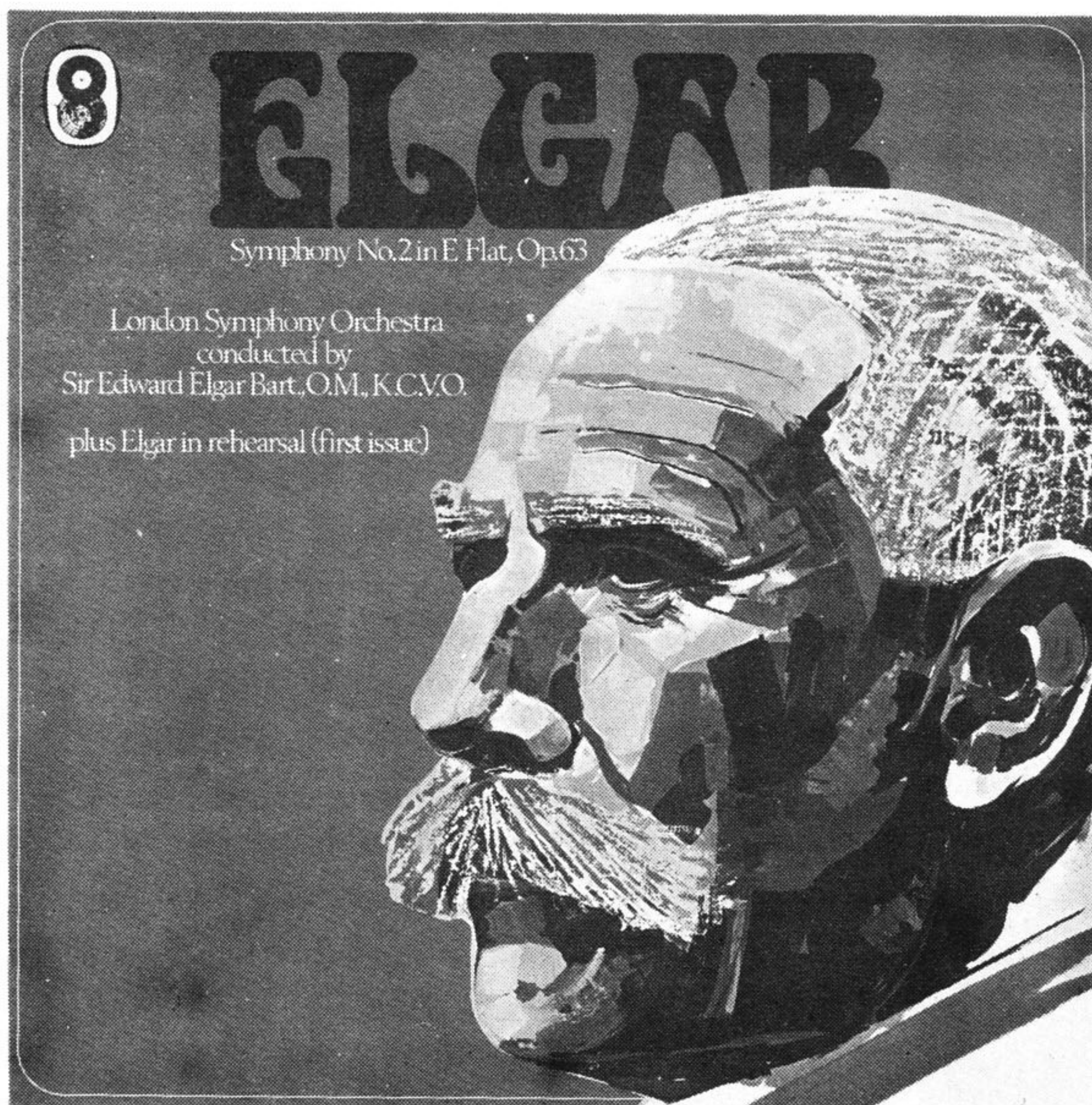
We wonder whose happy thought it was to re-issue these records in LP form. It is musically interesting and important to be able to hear an authoritative interpretation of works with the composer conducting. It is similar to hearing a poet read his own poems. The feeling is often very different to that of a 'third' party. So it is here.

But firstly some historical data:

The 'Enigma' variations were recorded on 28th. April and 30th. August, 1926 - quite soon after the introduction of electrical recording and released originally on H.M.V. D1154-7.

'Falstaff' was recorded on 11th & 12th November, 1931 and 4th. February, 1932 and was released originally on H.M.V. DB1621-4.

'Symphony No.2' was recorded on 1st. April, 1927, except for the opening of the 3rd Movement and the Rehearsal on 12th. July, 1927 and released on H.M.V. D1230-5. The recording of part of the rehearsal was an inspiration of Fred Gaisberg, who instructed the recording engineer to take a wax of part of it without it being realised. Thus no additional microphone was placed in the studio. While we can hear the rehearsal proceeding and Sir Edward's voice, it is a little indistinct, but the sleeve note leads us through it, and it is here heard by the public for the very first time. The quality of recording had advanced between 1926 and 1931. The upper range of frequencies had increased, and the bass sounds less "thick". However, even the early electric versions which we have here are an improvement upon the acoustic versions which Sir Edward had



previously recorded for H.M.V.

These re-issues have been very faithfully re-mastered from the originals and while it is obvious that modern techniques have been employed to reduce the surface hiss, no electronic 'additions' have been included, so one may assume to be listening to the original 78's. We are at a mature state of collecting that we realise the original limitations and do not call for spurious tonal qualities to be added. Thus Mr. Anthony Griffiths, who was responsible for the actual re-mastering, is to be complimented upon his sympathetic and excellent achievement. The 'fault' of the originals in that tonal quality tailed off slightly towards the centre is noted here, and on the first playing of these records, I was ready to jump up from my chair to turn the record over, as I would have done if listening to a 78. Not that there is any serious fault . . . I have been so influenced by 78's over the years that I have automatic reactions. The transition from one original disc to the next has been skilfully bridged for no interruptions are audible. The transfer is first class.

The sleeve notes are excellent too, having been written by Jerrold N. Moore. As you would expect from him the notes are factual and to the point.

We hear murmurs that the 'vintage' material of World Record Club as single discs is to be deleted as stocks are exhausted... so, while adding these to my highly recommended list for those who like the music of Elgar, or orchestral music, or for historical significance, I suggest that you do not delay your purchase. It could be too late. (I would add the comment that if W.R.C. is to pursue a policy of "boxed sets", one box could contain ALL of the electrical recordings of Elgar conducting Elgar, using Anthony Griffiths to re-master them.)

These records cost £1.25 each plus a handling/postal charge of 20p per parcel, from World Record Club, Parkbridge House, Little Green, Richmond, Surrey.

* * * * *

O U R I L L U S T R A T I O N S

We are very grateful to Mrs. Joyce Stone who loaned us the photograph of her husband for our front cover.

Peter Betz kindly loaned the original of the card reproduced upon page 91. The picture of the little boy was beautifully coloured. We assume that such cards were distributed to the dealers by the Edison company to be handed to customers. This dates from 1901.

Other companies used advertising cards. The Victor Company used one showing Marcella Sembrich as we show on page 92. This dates from 1912 and was the kind loan of Leslie Hatt.

The other picture on page 92 is that promised in our last issue, showing the new exhibit in the Science Museum, South Kensington, London, of how a record is made.

The Editor dipped into his "archives" to reproduce a catalogue of Pathé machines. The original takes the form of one long piece of paper folded many times, but we show them as individual pages. The catalogue was undated, but as the Pathé Company discontinued making cylinders in 1906, and as catalogues from that date show disc players only, we can at least assume that this catalogue is prior to 1906. Owing to the general scarcity of Pathé material we have no other cylinder catalogues of that Company for comparison.

Other illustrations are mentioned and acknowledged elsewhere in our pages.

THAT HERD OF ELEPHANTS !

Since the last two appeals for assistance towards the completion of a catalogue of JUMBO and VENUS records, I am gratified to report that we have had assistance both from 'home' readers and from collectors as far away as Denmark, Sweden and U.S.A. We have had much information related to titles, matrix numbers and category/control numbers and eighty of our "blanks" have been eliminated. I am very grateful to those who have contributed information and would like to urge others, who have not contacted me, to let me know what they have concerning discs and/or catalogues relating to JUMBO and VENUS records. I can find no further details from the periodicals of the years when these records were on sale, so we rely on collectors to make the cataloguing as complete as possible. We particularly would like to borrow catalogues and supplements for the period 1916 to 1918.

I am also pleased to say that the number of "Lost Performing Elephants" is not so large as I stated in June. Owing to a transcription error I had been given 1878 as the last JUMBO number whereas the last to be issued was 1580 in December, 1918. Thereafter the series continued as VENUS records.

A P P E A L J U M B O / V E N U S R E C O R D S

Kindly send me any details you have about the following records which remain as 'blanks' in our list :-

JUMBO - 359, 361, 367, 372 to 376, 401, 426 to 428, 437, 438, 679 to 688, 739, 740,
754 to 757, 872 to 882, 967 to 984, 1038, 1060, 1235 to 1246, 1248, 1250 to 1265,
1267 to 1275, 1277 to 1279, 1281 to 1295, 1297 to 1300, 1302 to 1312, 1316 to 1329,
1331 to 1333, 1335 to 1339, 1341 to 1347, 1349 to 1360, 1362, 1364 to 1366, 1370,
1372 to 1377, 1379 to 1412, 1414 to 1416, 1418 to 1427, 1429 to 1440, 1442,
1444 to 1450, 1452 to 1454, 1456 to 1477, 1479 to 1483, 1485 to 1509, 1511 to 1533,
1535, 1536, 1538 to 1548, 1550 to 1568

VENUS 1590 to 1595, 1597 to 1611, 1613, 1615 and any above this number.

Kindly submit any information you have to me, Frank Andrews, 46, Aboyne Road, London NW 10 OHA.
or telephone 01 - 450 - 5091

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The Edison Phonograph and Edison Moulded Records

The Edison Phonograph led all talking machines into prominence. The Edison Phonograph leads all in volume, sweetness and clearness of sound produced. The Edison Phonograph is the only talking machine with which successful records can be made at home. Every Edison Phonograph bears Mr. Edison's signature. Nine styles, \$10.00 to \$100.00.

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933 Market Street, San Francisco, California
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Mme. Sembrich makes records only for the Victor. Come to our store and hear the great soprano's beautiful numbers.



Sir David Follett, Director of the Science Museum, and Mr. R.E. Matthews, of E.M.I. Ltd., inspect the new exhibit on the making of a gramophone record.